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A strange feeling comes over a European when he rides in it. At my request, Fred Lawrence had a bark canoe built by old Pedro for the Museo de Etnología y Antropología in Santiago de Chile (143). It has a maximum length of 410 centimeters and a

143. See the more detailed accounts in
Gusinde (b):153.

maximum width of 103 centimeters. He handed it over to me at the beginning of 1920. Until it was loaded, this valuable piece was kept in a sheltered bay near Punta Remolino, so that it would not dry out and crack. I, therefore, seized the opportunity and took several trips in it, accompanied by Indians. This canoe is actually the last of its kind that the practiced hands of a Fuegian have built (144). At first sight it surprises one not a little that

144. I attach importance to this fact. This canoe is kept in the Museo Histórico de Chile at Santiago, with which the previously independent collection of the Museo de Etnología y Antropología has been combined since 1929. Since it was not used by a Fuegian family, Lothrop (b):143, Figure 72 was correct, with this qualification, when he wrote under the reproduction of an earlier photograph, presumably from the year 1893: "The last Yahgan bark canoe ever used" /cited in English/. Dabbene (b): 181 refers to the same vessel: "At the Tekenika mission I saw what I believe to be the last Fagus-bark canoe still in existence. It is not being used there and is preserved by the missionaries solely as a specimen of this ancient industry" /translated from Spanish/.

only a short section of the keel is in the water. If one is the first to step in, he must put his foot on the center line, otherwise the vessel lists almost completely to one side. Inside, no matter how short a step one takes in front of the other foot, the center of gravity shifts, which causes considerable rocking lengthwise.

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50/ abandoned this new invention. Today we run across an occasional dugout used for short trips; a new one has not been made for three decades.

58/ On my second trip I brought back to the museum in Santiago
126 (Gusinde [b]:145) a dugout that had for years lain in the woods untouched near the mouth of the Rio Douglas. As Lothrop (b):146 says: "the last double-ended dugout afloat was purchased and is now in the Museum [of the American Indian in New York]. When purchased it had been in the water many years and was unbelievably heavy" /cited in English/. In short, anyone who owns a dugout, like old Pedro, uses it as long as it is still serviceable; middle aged men have long since adopted the skiff. In a period of about 40 years the dugout came into use among the Yamana and disappeared again (155).

155. In this connection Spencer:88 says briefly: "Bark canoe precedes dug-out, which has now and for some years past entirely replaced bark" /cited in English/.

396 2. The Flat Skiff. Since the sawmills were started on
[439 Beagle Channel by Europeans, the natives can easily obtain good
177] boards of different thicknesses. They are also given nails and iron strips. If they cannot buy their own tools, they borrow them everywhere. They do not lack the skill to make a low, short skiff. It must be wide because it is short and low. They curve the gunwale and produce a noticeably elevated bow with a sharp keel that slants backward. This makeshift (156) has /461/ no advan-

156. Lothrop (b):146 gives a short description and an illustration of it.

502 tages over a European construction, except for the tin can that is placed in the center for the fire. In the forward part they nail a narrow wooden crosspiece with a small hole in the middle. Into this is placed a short mast. If a light breeze comes up from the rear, they hoist a piece of sacking, remnants of a woman's skirt,

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[41] shape and usually an almost rectangular tang (Fig. 39); the latter is inserted into the notch. Of decisive importance is the longitudinal measurement, for it is usually more than twice as much as a point on the arrow shaft. The former does not seem suitable for an arrowhead because of its size and weight. Since, moreover, it is fastened to a short stick, I regard the designation "dagger" as suitable for this weapon. It is also handled as such. A man grasps the back third of the shaft and stabs toward a sea lion that he meets on land. He attacks it from the front, never from the side, and can get close enough to it without being bitten to thrust the dagger into its neck.

[177] For the dagger points the natives formerly chose flat lamina of black slate and greenish jasper; in modern times they prefer thick bottle-glass that is more easily worked. The edges of the glass



Fig. 38. The Dagger. One-third natural size.

dagger-points cut more sharply, but become dull more quickly. Continuous splintering under pressure with a short bone stick produces /481/ the form with the sharp edges and thick point. On my second expedition, old Alfredo made me a dagger with a long glass point and with a total length of 48 centimeters (188). This

188. This piece is today preserved in the Museo Hist6rica at Santiago de Chile. See the observations made by Hyades (q):360 with the Indian named Yakaif.

enabled me to see how it was made and at the same time to learn in detail how it is actually manipulated.

[172] From the dagger to the lance is only a short step. Sometimes it, too, has a large, heavy point in the form of a triangle. It must come as a surprise that laurel-leaf forms of the /Fig. 39 appears here/ most frequent surface-finds on Isla Grande (Vol. I, 263) have to this day been found only very sporadically throughout the broad Cape Horn Archipelago. This lance is used in the same way and for the same

[Text continues on page 172.-Analyst]

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once again addressed a long exhortation to the candidates. Everyone wrapped his things in a bundle /821/ and returned with it to actual camp. After that the Great Hut stood deserted. Later we often passed it, and the memories aroused at this time deepened the lasting impressions (249).

249. In this connection see Koppers (a):51; he describes everything that happened each day in the Great Hut. Compare also Gusinde (c):425 and the brief accounts below.

Much pleased over the success of the main project for this year's journey, we spent the next few days completing our observations and returned to Punta Remolino on March 17th. From there we set out on the 7th of April for the return journey to Punta Arenas (p. 186 /untranslated/).

Not until this Fuegian tribe was threatened with extinction was I favored by fortune to be the first European to experience the incomparably valuable and rich ceremony of its initiation. What a loss it would be for our knowledge of older primitive peoples, in view of all that we now know of what the Tijeras ceremony means and contains, if this so valuable institution had been completely lost with the last representatives of this race, if the richness of its highly significant details had remained unknown and forever inaccessible for scientific and practical evaluation.

b. Preparation for the Ceremony

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In the following account we shall summarize in a clearly organized recital (250) our own experiences based on two initiation

250. In the organization of this account I have consciously, as far as possible, adhered to the arrangement I used in describing the men's ceremony among the Selk'nam. This will markedly facilitate a comparison of the two ceremonies. The account given below of the kina celebration must also be consulted where necessary.

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ceremonies and many individual reports of the Yamana. This will bring out the value and significance of each individual part of the very extensive, complicated ceremony more distinctly and better than would a detailed description of the events of each day in chronological order. Now, in the declining years of this race and with the small number of survivors, not everything can be carried out with the same detail and accuracy as formerly. The Indians of today do not even have the undisturbed quiet and protracted time of which earlier generations were assured during this festival. Nevertheless, they still come together for the Zidaxa because it must be offered to the boys and girls; besides, it is a great satisfaction for all the adults as well to experience once more the good things of olden times in this imaginative ceremony. At its conclusion we can always see clearly how the Zidaxa stirs up all their thoughts and feelings, how it enriches and exalts them. This is evident when, in their enthusiasm, they loudly praise each performance as the best and most beautiful they have attended, /822/ when they regret that it is over so quickly, when they urgently insist that they must assemble again soon for another festival and make it a long one.

The traditional procedure and the many detailed requirements are still carried out as far as possible; the Yamana have merely somewhat relaxed the relentless austerity and rigidity of former times. Alfredo and Santiago led the performance very differently; the former was completely dominated by the earnest spirit of earlier times, whereas the latter was far too ready to make allowances for the disrupting influence of European civilization. Even this fact is valuable, however; it shows that in former times, too, the personality of each overseer or leader determined the emphasis during the ceremony. Although the many details and minor aspects that make up each day belong to the ceremonial program, nevertheless the order and frequency of repetition, the preference for one thing and the emphasis placed on another are variations for which there are no fixed rules. They are brought about by the character of the overseer, the mood of influential participants, the humor and inclination of the public, and finally by purely external influences. Such insignificant variations in one or another performance are sometimes very noticeable and, as a result, are always stimulating.

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 analyzing the melody is a clearly recognizable Halaikwop work, not otherwise current among the Yamana. The word arise, as well as alagwika -- each of which is repeated to a separate melody -- are designated as genuine Halaikwop words. The song based on the latter word is called the "psalms of the drunken ones". It is sung with great movement and accompanied by clumsy swaying of the entire upper part of the body. In Halaikwop the word arise means "water, drinking water, alcoholic beverage" (Guinde [c] 1015). In another psalm the expression garden walking is repeated. The word garden possibly /gahn/ found its way into Yamana only in recent times through this psalm, for otherwise they use only arise. This psalm, like the previous one, clearly shows that in the not too distant past the Halaikwop have transmitted one or another of their songs to our Yamana. Gerda and other informants assured me that in their youth, on trips through the west, they learned a song or two which was unknown in the central Yamana region. Just as today a jolly group will occasionally burst into a psalm, or, in earlier times, this was done on the rare occasion when a European ship passed by as a sign of joy and surprise. The Yamana mother is certainly not fond of singing, but it is true that one of them will occasionally amuse her baby with a psalm.

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 It is customary among the Yamana to pass around some pigment while singing is going on. Everyone present takes a little of it and paints his face, a sign that he is taking part in the singing. A single woman will sometimes sing the so-called alagwika song in jolly company. In the middle of it she will stretch both arms in front of her with the palms of the hands turned upward. Suddenly a little piece of charcoal will be lying on each hand, and with it the singer draws lines on the face of everyone present. No one could tell me the meaning of all this (1918).

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 101. On my last two trips through Tierra del Fuego I made phonograph recordings for each of the three tribes living there. E. M. von Haeckel has arranged this material, but his comparative study, which I received in manuscript, can only appear in the third

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volume of the present work. For the time being, I wish to call attention to his shorter account, "Tungian songs," in the American Anthropologist, Vol. 28, No. 3, pp. 257-267, July-September, 1926. -- At this point I need not discuss the erroneous view of someone like Hagedorn (p. 143 and others, Bridge (1) 18 briefly mentions a few songs of the Tannians. Cf. in Cooper (3) the report on the songs that Furlong recorded on the photograph.

It is amusing to learn that occasionally an older man who enjoys singing will call young people to his hut -- a few adults will join them -- in order to practice songs with them. Affiliates in houses as such a person. They sing together for a few hours, learn or repeat one song after another, and conclude their jolly gathering with the so-called hurehure, a merry performance. A clownish man will sing outside and sway himself in such a way that only his face is uncovered, upon which he draws many red and white dots. Between each corner of his mouth and a nostril, as well as between each pair of eyelids, he inserts short sticks which draw the face. This joke, a favorite among boys (p. 130), is called hurehure, and the little sticks are flexible twigs of the parasitic plant Myrsine parviflora, appropriately called hurehure, "hook of the bush," because of its shape. In due season the man suddenly steps into the gathering of youthful singers, acts very officiously toward each one, and joins in the general laughter. Sometimes several immature /1471/ youths will dress up in the manner described, and they all end the singing lesson with lively leaps outside the hut of their "teacher." This gay conclusion is called hurehure (cf. Fig. 4 of the photographic plates /at the end of the work/).

The Tannians do not have actual musical instruments. It is true that children take the short hollow bones of a bird or the hollow lower part of a thick quill, hold the object vertically, and place it against the lower lip, producing soft whistling tones with short puffs of air. These simple objects, called whistles, certainly cannot be regarded as musical instruments. Nevertheless, the